SCOTTISH QUALIFICATIONS AUTHORITY

DRAMA
Intermediate 1

Seventh edition – published January 2006

NOTE OF CHANGES TO ARRANGEMENTS
SEVENTH EDITION PUBLISHED JANUARY 2006

COURSE TITLE: Drama (Intermediate 1)

COURSE NUMBER: C037 10

National Course Specification:

Course details:	Stage Management is an option which may be studied within the Theatre/Production Skills Unit

National Unit Specification:

Drama Skills (D193 10)	No changes
Theatre Production Skills (D194 10)	Stage Management is an option which may be studied within this Unit
Drama: Production (D195 10)	Evidence Requirements for Outcomes 2 and 3 have been updated

National Course Specification

DRAMA (INTERMEDIATE 1)

COURSE NUMBER C037 10

COURSE STRUCTURE

Mandatory Units:

D193 10	***Drama Skills (Int 1)***	***1 credit (40 hours)***
D194 10	***Theatre Production Skills (Int 1)***	***1 credit (40 hours)***
D195 10	***Drama: Production (Int 1)***	***1 credit (40 hours)***

This structure allows both progression and the possibility of integration as the Units may be taught either sequentially or concurrently.

In common with all courses, this course includes 40 hours over and above the 120 hours for the component Units. This is for induction, extending the range of learning and teaching approaches, support, consolidation, integration of learning and preparation for external assessment. This time is an important element of the course and advice on its use is included in the course details.

RECOMMENDED ENTRY

While entry is at the discretion of the centre, candidates would normally be expected to have attained one of the following:

- Standard Grade Drama at Foundation level
- a grouping of Drama Units at Access
- other appropriate experience or special interest in drama.

Administrative Information

Publication date: January 2006

Source: Scottish Qualifications Authority

Version: 07

© Scottish Qualifications Authority 2006

This publication may be reproduced in whole or in part for educational purposes provided that no profit is derived from reproduction and that, if reproduced in part, the source is acknowledged.

Additional copies of this specification (including Unit specifications) can be purchased from the Scottish Qualifications Authority for £7.50. **Note:** Unit specifications can be purchased individually for £2.50 (minimum order £5).

National Course Specification: course details (cont)

COURSE Drama (Intermediate 1)

CORE SKILLS

Core skills for this qualification remain subject to confirmation and details will be available at a later date.

Additional information about core skills is published in the *Automatic Certification of Core Skills* (SQA, December 2004).

National Course Specification: course details (cont)

COURSE Drama (Intermediate 1)

RATIONALE

Intermediate 1 Drama develops the central concept of exploring relationships and promotes a range of theatre production skills including acting. The Course provides a balance between creative drama and practical theatre activities.

Intermediate 1 Drama is an excellent medium for personal and social development. The subject's links with personal growth have long been acknowledged: drama methodology is founded on the development of a fuller understanding and awareness of self and others and on the promotion of personal and interpersonal skills in communication, co-operation and relationships. These relationships may be between people, between people and ideas or between people and the environment.

The exploration of relationships is undertaken mainly through the practical process of 'acting out', which incorporates self-expression through language and movement. The *Drama Skills* Unit will involve candidates in using a variety of drama skills, forms and structures in the dramatic exploration of a negotiated theme, issue or topic. Within this exploration, candidates will use a range of both textual and non-textual stimuli, investigate social attitudes and values, contribute to the devising of a group presentation and evaluate both ongoing progress and the product.

In addition to the continuing practical emphasis on exploration and self-expression, the Intermediate 1 Course will include the study of how the communication of drama can be enhanced by theatre technology and effects. Accordingly, *Theatre Production Skills*, the second Unit, focuses on the exploration and acquisition of a range of theatre production skills. Both short, simple textual extracts and pieces of improvised drama will provide contexts for the development of these skills.

The study of the art of theatre is continued in *Drama: Production*, the third Unit. This Unit allows candidates to integrate and consolidate the knowledge, understanding and skills acquired in the first two Units. Candidates will apply skills of acting and production in order to rehearse and perform (to an audience) a piece of theatre. This presentation may be based on linked simple textual extracts or on a piece of quite complex improvised drama and will be evaluated in terms of both process and product.

No study of drama as an art form can be considered complete without reference to direct experience of live theatrical performance. This enhances knowledge and understanding of acting, directing and design concepts within the practice of theatre.

Aim

The aim of this Course is to advance the candidate's general education through provision of a range of learning experiences that will develop important skills and areas of specific drama knowledge. The Course seeks to provide opportunities for candidates to:

- explore relationships, social attitudes and issues
- explore and use language, movement and theatre as a means of expression and communication
- acquire a range of theatre production skills
- develop devising skills and contribute to a presentation
- increase interest in and knowledge of theatrical performance.

National Course Specification: course details (cont)

COURSE Drama (Intermediate 1)

COURSE CONTENT

Drama Skills (Int 1)

In this Unit candidates will, as a group, use creative skills to explore a negotiated issue, topic or theme. They will investigate a range of dramatic stimuli, the response to which involves discussion and participation in a variety of creative drama activities such as role play and improvisation. The range of dramatic stimuli should include a minimum of three media (selected from textual extracts, poems, photographs, newspaper cuttings, headlines, magazine cuttings, pictures, objects, cartoons, music, sound effects, extracts from radio or TV programmes and film clips). From this initial exploration, candidates will experiment with different drama forms and structures in order to devise an end product for the investigation. This need not involve performance to an audience. The structure of the exploration will be at the discretion of the centre. It may culminate in a live presentation or a video programme. It may be a combination that includes movement, mime, dance drama, tape/slide or radio.

The Unit is essentially a group activity. In the event of a centre presenting a single candidate, arrangements will have to be made to enable that candidate to work with individuals drawn from other teaching groups.

The choice of issue, topic or theme for exploration is the decision of the centre. The Unit is process-driven rather than content-driven and focuses on the active exploration of relationships. However, it is recommended that candidates should engage in the broad areas of language and movement.

Language

In drama, language usually means spoken language or other usual mode of communication in use in a variety of interactive situations, real or imagined. It also involves some recorded language, for example, in the form of a scenario or a character description. A variety of activities in drama skills will give candidates opportunities to generate their own language in improvisation and role-play situations.

At the level of Intermediate 1, candidates should begin to develop awareness of the importance of selecting language which is appropriate to purpose. The purpose may be a dramatic one, for example, when improvising language to suit a character or dramatic situation, or may be in the context of group discussion. Language should be used effectively to communicate the desired message or meaning within a range of dramatic and non-dramatic situations.

Movement

In drama, movement means all forms of physical expression which do not involve the voice. Movement is used in a variety of ways in order to explore, express and communicate ideas, emotions and relationships. Like language, movement can be either improvised or rehearsed. Improvised movement provides opportunities for personal response to a given stimulus while rehearsed movement may develop candidates' own ideas or involve more stylised forms of dramatic movement such as mime or dance drama.

Candidates should begin to develop awareness of the role of movement in the communication of message and meaning and of the importance of selecting movement appropriate to purpose.

National Course Specification: course details (cont)

COURSE Drama (Intermediate 1)

Knowledge and understanding

Candidates will acquire knowledge and understanding of the following aspects of drama:

- function of role play in the exploration of social attitudes and issues
- drama form and structure
- the communication of the dramatic message through language and movement
- drama terminology.

Skills

Candidates should use the following broad skills:

- co-operating and participating
- responding to a range of dramatic stimuli
- investigating
- improvising using a variety of dramatic forms
- devising as a group
- using language and movement
- using role play and characterisation skills
- reviewing and evaluating.

Theatre Production Skills (Int 1)

The main focus of this Unit is on the study of the theatre production team and the experience of a range of theatre production skills. Candidates will opt to explore two areas from the following list:

- set devising
- lighting
- sound
- wardrobe
- props
- make-up
- acting
- directing
- stage management

The options open to candidates will be dependent on the technology and resources available in the centre.

These skills will be studied and developed in the context of a problem-solving task related to at least 2 different short textual extracts of about two pages in length. These extracts should be written in straightforward language and demand only a basic level of interpretation and appreciation skills. Candidates should be aware of the mood, atmosphere, possible setting, nature of characters and their relationships within the extract.

Candidates will then explore how theatre arts could be used to enhance the presentation and communication of the straightforward message of the extracts. Each candidate will study and develop skills in the two chosen areas of theatre production. This will include preparatory work such as basic designing, making a list or cue sheet, or identifying textual clues and developing voice and movement. Throughout the Unit each candidate will be involved in the presentation of at least two short extracts. The purpose of these short presentations will be to allow the teacher/lecturer and the candidates to evaluate the effectiveness of their theatre production skills. The audience will comprise other members of the class.

Knowledge and understanding

Candidates will acquire knowledge and understanding of the following:

- key functions and responsibilities of the members of a theatre production team
- theatre terminology
- role of theatre production skills in the communication of the dramatic message.

Skills

Candidates should use the following broad skills:

- co-operating and participating
- investigating
- creating theatrical effects
- presenting using acting skills and/or technical skills
- reviewing and evaluating.

Drama: Production (Int 1)

In this Unit, candidates will integrate and consolidate the knowledge, understanding and skills acquired in the first two Units by co-operating and participating in the staging of a small-scale production. The presentation may be based on simple textual extracts linked by improvisation or may be devised entirely from a fairly complex improvisation. The resulting devised script or detailed scenario should be challenging to candidates but should involve the use of simple, everyday language and demand a fairly basic level of technical competence to implement effective set, sound, lighting, props, make-up and costume. The content of the devised script or scenario should not make unrealistic demands on candidates.

Candidates may, in negotiation with the teacher/lecturer, select suitable extracts or decide on an issue, theme or topic to explore. Using the chosen extracts and/or improvisation, the candidates should, in negotiation with the teacher/lecturer, devise a presentation and decide on the overall message and interpretation which they would wish to communicate to an audience. Except in exceptional circumstances, (for example, where a more advanced drama student wishes to direct) the teacher/lecturer will assume the role of director for the production.

National Course Specification: course details (cont)

COURSE Drama (Intermediate 1)

Candidates will opt to study and be assessed on one theatre production role. They may choose to develop further one of the theatre production skills which they acquired in the *Theatre Production Skills* Unit. For technical skills, at the level of Intermediate 1, the emphasis is on the role of technician rather than designer. The choices may include:

- acting
- set
- props
- lighting
- sound
- costume
- make-up.

The options open to candidates will be dependent on the technology and resources available in the centre.

It is likely that the majority of candidates will fulfil an acting role. Candidates who have chosen to specialise in a technical role may take on a minor acting role if desired.

The Unit will be process-driven rather than content-driven. Candidates will develop the appropriate knowledge, understanding and skills to participate fully in the process of preparation for and rehearsal of a small-scale production.

It is recommended that the final presentation be performed to an invited audience but for assessment purposes this may comprise the external examiner and the teacher/lecturer. Candidates will evaluate both the presentation process and the final presentation through discussion and review.

Knowledge and understanding

Candidates will acquire knowledge and understanding of the following:

- the rehearsal process, including production meetings
- the functions and responsibilities of the chosen role within the production process and performance.

Skills

Candidates should use the following broad skills:

- co-operating and participating
- investigating
- creating effects or developing character
- using technical or acting skills
- reviewing and evaluating.

National Course Specification: course details (cont)

COURSE Drama (Intermediate 1)

Use of the additional 40 hours

Each of the component Units is of 40 hours' duration, making a total of 120 hours. The use of the additional 40 hours is at the discretion of the centre and may be dependent upon the specific needs and interests of each Intermediate 1 teaching group.

The additional 40 hours may be used for:

- extending the range of learning and teaching approaches - for example, a field trip to see backstage in a theatre to illuminate the study of *Theatre Production Skills* or differentiation strategies for candidates of differing drama experiences prior to Intermediate 1.
- additional support - for example, individual tutorials followed by redrafting of written tasks or further practise of specific skills.
- integration and preparation for external assessment - for example, extra rehearsals of the production for the practical examination.

Further advice on the use of the additional 40 hours is contained in the section 'Approaches to Learning and Teaching'.

ASSESSMENT

To gain the award of the Course, the candidate must achieve all the component Units of the Course, as well as the external assessment. External assessment will provide the basis for grading attainment in the Course award.

When Units are taken as component parts of a Course, candidates will have the opportunity to demonstrate achievement beyond that required to attain each of the Unit Outcomes. This attainment may, where appropriate, be recorded and used to contribute towards Course estimates and to provide evidence for appeals. Further information on the key principles of assessment is provided in the paper, *Assessment*, published by HSDU in May 1996.

DETAILS OF THE INSTRUMENTS FOR EXTERNAL ASSESSMENT

The external Course assessment will comprise a Question Paper and a Practical Examination.

The total marks available will be 100:

- the Question Paper will be marked out of 50
- the Practical Examination will be marked out of 25 (scaled to a maximum mark of 50)

SQA will weight those marks as follows:

Practical Examination	-	50% of marks available
Question Paper	-	50% of marks available

National Course Specification: course details (cont)

COURSE Drama (Intermediate 1)

Practical examination

The Practical Examination will be conducted by an external examiner. The examination will represent 50% of the total course assessment. Candidates will be required to demonstrate their theatre production skills in a performance to an audience. Although it is recommended that a suitable audience be invited, for assessment purposes the audience may comprise the external examiner and the teacher/lecturer. It is likely that this performance will be the end product of the *Drama: Production* Unit. The performance should be a minimum of 10 minutes in length. Candidates who are to be assessed on acting should be involved in portraying a character who appears on stage for a minimum of 3 minutes (it is not necessary for this to be continuous) within the overall performance.

Candidates will be assessed on their ability to:

- implement the appropriate production skills in terms of the interpretation of the devised script/scenario which was negotiated with and advised by the teacher/lecturer/director
- demonstrate effective basic production skills in terms of timing, clarity and communication with the audience.

Visiting examination procedure

The examiner will assess the candidates by a combination of observation of the performance and individual viva voces. The purpose of this viva voce will be to discuss the pre-show checks and/or the preparation which the candidate undertook for his/her production role and to provide a context in which the candidate may be asked to demonstrate relevant technical skills. For example, a candidate being assessed in the area of stage lighting may be asked to demonstrate the operation of the lighting desk.

Question Paper

The Question Paper will represent 50% of the total Course assessment. It will involve the evaluation of a devised dramatic presentation based on a theme chosen from a list of three provided by the Scottish Qualifications Authority. Candidates will be required to show basic knowledge and understanding of drama form and structure, drama purpose and/or message, selection of dramatic roles, characterisation and character relationships, and use of theatrical effects to enhance presentation to an audience.

Candidates will be required to:

- outline a dramatic presentation based on the chosen theme
- describe one dramatic role from their dramatic scene in terms of background, personality, attitudes, interests and relationships to other characters
- describe dramatic moments and/or mood
- outline the purpose and/or message of their drama
- explain character purpose and relationships
- describe staging and draw a ground plan
- explain what kind of voice and movement could be used to act one of the dramatic roles from their dramatic presentation
- describe **at least two** theatrical effects which could be used to enhance the presentation of their devised dramatic scene to an audience. (Theatrical effects may be set, sound, lighting, props, make-up or costume. Candidates may choose one effect from two areas or two effects from the same area.)
- describe the target audience

The Question Paper will be timetabled in the main examination diet. The choice of themes will be issued to centres at a time which allows practical exploration to be undertaken in class prior to the examination date. Some of the additional 40 hours may be used for this purpose.

National Course Specification: course details (cont)

COURSE Drama (Intermediate 1)

GRADE DESCRIPTIONS

A candidate's overall grade will be determined by his/her performance across both parts of the Course assessment. The criteria for the different parts of the external assessment are laid out below:

Practical Examination

The criteria for quality will be the candidate's ability to realise, in practical terms, the advised interpretation of the devised script/scenario and to demonstrate acting or technical skills.

GRADE C	GRADE A
Realises adequately the advised interpretation of the devised script or detailed scenario by implementing the appropriate basic production skills.	Realises fully the advised interpretation of the devised script or detailed scenario by implementing the appropriate basic production skills in a highly effective manner.
Demonstrates effective basic production skills.	Demonstrates highly effective basic production skills.

Question Paper

The criteria for quality will be the candidate's ability to outline a dramatic presentation based on the chosen theme, describe a character in detail and describe at least two appropriate theatrical effects.

The grade descriptions for C and A are as follows:

GRADE C	GRADE A
Uses appropriate ideas in terms of content/storyline, drama form and structure and dramatic roles to outline a dramatic presentation appropriate to the chosen theme.	Uses a range of appropriate ideas in terms of content/storyline, drama form and structure and dramatic roles to outline an inventive dramatic presentation appropriate to the chosen theme.
Describes in some detail one dramatic role and explains how voice and movement could be used to act the role.	Describes in detail one dramatic role and explains with some justification how voice and movement could be used inventively and effectively to act the role.
Shows some knowledge and understanding of an area of theatre production skills and some use of appropriate theatre terminology in the interpretation of the devised presentation in theatrical terms.	Shows knowledge and understanding of an area of theatre production skills and use of appropriate theatre terminology in the interpretation of the devised presentation in theatrical terms.

National Course Specification: course details (cont)

COURSE Drama (Intermediate 1)

RELATIONSHIP BETWEEN EXTERNAL AND INTERNAL ASSESSMENT

The criteria for a C pass in this Course closely reflects the level of competence required for success in its component Units. However, the Course assessment makes specific additional demands on the candidates by requiring them to demonstrate the ability to integrate the competencies acquired in the component Units within challenging contexts.

The Course assessment instrument for the practical application of basic theatre production skills is the Practical Examination. This examination demands that candidates should integrate the skills acquired in Units 2 and 3 within a performance. There will be the added formality and heightened sense of theatrical occasion by the presence of an external examiner. The individual viva voces following the performance will allow each candidate to be further examined on practical preparation for performance and implementation of chosen basic production skills. The practical examination relates to Unit 1, Outcome 3, Unit 2, Outcomes 2 and 3, and Unit 3, Outcomes 1, 2 and 3.

The Question Paper is the Course assessment instrument for knowledge and understanding of how drama can be used to explore a theme and how theatrical effects can be used to enhance the presentation of a piece of improvised drama. The written examination challenges the candidates to integrate the knowledge and understanding from each of the three Units into the devising and basic theatrical interpretation of a dramatic presentation which has to be completed within a specified time constraint. The written examination relates to Unit 1, Outcomes 1, 2 and 3, Unit 2, Outcome 3, and Unit 3, Outcomes 2 and 3.

APPROACHES TO LEARNING AND TEACHING

General advice on learning and teaching

The component Units may be taught either sequentially or concurrently, although it is likely that the *Drama: Production* Unit will be taught last in the Course. The *Drama: Production* Unit should allow candidates to integrate and consolidate knowledge, understanding and skills which they acquired in the other two Units. Similarly, if the Units are being taught sequentially, it is likely that the *Drama Skills* Unit will be taught first.

There are opportunities for integration such as the concurrent study of the *Drama Skills* and *Theatre Production Skills* Units. The range of stimuli used in the exploration of a negotiated issue, theme or topic could include some simple and short textual extracts. These could also be used as a focus for theatre production skills. The drama skills exploration could include the presentation of both improvised pieces of drama which have been devised by the candidates and the presentation of appropriate textual extracts using a range of theatre production skills. The common use of text between the Units would allow the teacher/lecturer to explore a wide range of extracts or several from the same play.

It will be important for teachers/lecturers to establish the likely progression route of each candidate in order that individual options within Units 2 and 3 can take account of this.

National Course Specification: course details (cont)

COURSE Drama (Intermediate 1)

All the Units should, in the main, comprise practical work and discussion. Expository teaching should be limited. Group work should be the main methodology, using a variety of groupings such as pair work, small groups, large groups and whole class. Candidates should have the opportunity for sustained discussion both with other candidates and with the teacher/lecturer, in order to comment on and acquire the skills to evaluate constructively work in progress and, where appropriate, the product.

Formative assessment should be an integral part of the learning and teaching in all Units. It will include assessment of the candidate's work by the candidate, by the teacher/lecturer and by the other members of the group. This can be achieved mainly through discussion, individual tutorials and observation of the candidate's work supported by checklists.

Candidates should maintain an internal folio of work throughout each Unit which comprises materials generated in preparation for or as a result of practical activities. Individual work such as plans, lists, notes, drawings, character cards, cue sheets, photographs, audio or video tapes and annotated scripts should be retained in the appropriate folio. These materials may be used for predicting the grade award, as preparation for external assessment and as evidence for appeals.

Some of the additional 40 hours, teaching time should be allocated to giving extra support to candidates who are very challenged by one or more of the Performance Criteria. All candidates should have the opportunity to improve on any areas of weakness through strategies such as extra practice in individual skills and revising or redrafting of written/taped work.

PREPARATION FOR EXTERNAL ASSESSMENT

Practical Examination

Candidates will be preparing for this throughout the Course. This examination demands that candidates apply knowledge, understanding and skills acquired across all the component Units of the Course. The candidates should be aware of the format for and purpose of the examination. Throughout the *Drama: Production* Unit, candidates will be generating materials such as annotated devised script/scenario, lists, notes, drawings and character descriptions, which may form part of the viva voce. Candidates would benefit from undergoing mock viva voces to prepare them for the formal situation with the external examiner. Also beneficial would be a dress rehearsal which includes all the pre-show checks and preparation which will be necessary for the final performance.

Question Paper

Candidates will use the knowledge and understanding of drama form, structure and role which they acquired in the *Drama Skills* Unit and the knowledge and understanding of the use of theatrical effects to enhance presentation which they acquired in both the *Theatre Production Skills* and *Drama: Production* Units. As this Question Paper will be completed at the end of the Course within the main examination diet teachers/lecturers may wish to use some of the additional 40 hours to give their candidates a practice paper.

National Course Specification: course details (cont)

COURSE Drama (Intermediate 1)

Specific advice on learning and teaching

For a possible sequence of learning and teaching for each Unit, please refer to advice given in the Unit support notes.

SPECIAL NEEDS

This Course Specification is intended to ensure that there are no artificial barriers to learning or assessment. Special needs of individual candidates should be taken into account when planning learning experiences, selecting assessment instruments or considering alternative Outcomes for Units. For information on these, please refer to the SQA document *Guidance on Special Assessment Arrangements* (SQA, 2001).

National Unit Specification: general information

UNIT Drama Skills (Intermediate 1)

NUMBER D193 10

COURSE Drama (Intermediate 1)

SUMMARY

The Unit provides opportunities to use skills of devising and to participate in a variety of creative drama activities in order to explore a negotiated theme, issue or topic.

OUTCOMES

1 Devise a piece of drama on a negotiated theme, issue or topic.
2 Explore ideas, emotions and attitudes through creative drama activities.
3 Portray character.
4 Review and evaluate participation in creative drama activities.

RECOMMENDED ENTRY

While entry is at the discretion of the centre, candidates would normally be expected to have attained one of the following:

- Standard Grade Drama at Foundation level
- a grouping of Drama Units at Access
- other appropriate experience or special interest in drama.

Administrative Information

Superclass: LC

Publication date: June 2006

Source: Scottish Qualifications Authority

Version: 06

© Scottish Qualifications Authority 2002

This publication may be reproduced in whole or in part for educational purposes provided that no profit is derived from reproduction and that, if reproduced in part, the source is acknowledged.

Additional copies of this Unit specification can be purchased from the Scottish Qualifications Authority. The cost for each Unit specification is £2.50 (minimum order £5).

National Unit Specification: general information (cont)

UNIT Drama Skills (Intermediate 1)

CREDIT VALUE

1 credit at Intermediate 1.

CORE SKILLS

Core skills for this qualification remain subject to confirmation and details will be available at a later date.

Additional information about core skills is published in the *Catalogue of Core Skills in National Qualifications* (SQA, 2001).

National Unit Specification: statement of standards

UNIT Drama Skills (Intermediate 1)

Acceptable performance in this Unit will be the satisfactory achievement of the standards set out in this part of the Unit specification. All sections of the statement of standards are mandatory and cannot be altered without reference to the Scottish Qualifications Authority.

OUTCOME 1

Devise a piece of drama on a negotiated theme, issue or topic.

Performance Criteria

(a) Responds positively in exploration of issues, themes or topics in terms of contributing to effective teamwork and group decision making.
(b) Suggests ideas in terms of content/storyline for a piece of drama in response to a range of dramatic stimuli.
(c) Selects appropriate drama form, structure and characters to develop group drama.

Evidence requirements

A summative observational checklist should be completed by the teacher/lecturer. This checklist should record the candidate's achievement of all the Performance Criteria. The range of dramatic stimuli should include **a minimum of three media** (selected from textual extracts, poems, photographs, newspaper cuttings, headlines, magazine cuttings, pictures, objects, cartoons, objects, music, sound effects, extracts from radio or TV programmes and film clips).

OUTCOME 2

Explore ideas, emotions and attitudes through creative drama activities.

Performance Criteria

(a) Experiments with language in terms of register and style to explore dramatic situations and roles which go beyond the obvious or stereotyped.
(b) Experiments with movement in terms of physical expression and use of space, to explore dramatic situations and roles which go beyond the obvious or stereotyped.

Evidence requirements

A summative observational checklist should be completed by the teacher/lecturer to demonstrate that the candidate has met all the Performance Criteria. Evidence should be collected from a range of creative drama activities.

National Unit Specification: statement of standards (cont)

UNIT Drama Skills (Intermediate 1)

OUTCOME 3

Portray character.

Performance Criteria

(a) Portrays effectively a character of some complexity and in some depth.

Evidence requirements

A summative observational checklist should be completed by the teacher/lecturer which demonstrates that the candidate has met the above Performance Criteria.

OUTCOME 4

Review and evaluate participation in creative drama activities.

Performance Criteria

(a) Evaluates own contribution to the development of a piece of drama in terms of planning, role(s) adopted and use of space and other resources.
(b) Evaluates effectiveness of portrayal of a character.

Evidence requirements

Written or taped evidence which demonstrates that the candidate has met the above Performance Criteria through a log of ongoing evaluative work.

National Unit Specification: support notes

UNIT Drama Skills (Intermediate 1)

This part of the Unit Specification is offered as guidance. The support notes are not mandatory.

While the time allocated to this Unit is at the discretion of the centre, the notional design length is 40 hours.

GUIDANCE ON CONTENT AND CONTEXT FOR THIS UNIT

In this Unit candidates will, as a group, use creative skills to explore a negotiated issue, topic or theme. They will investigate a range of dramatic stimuli. The range of dramatic stimuli should include a minimum of three media (selected from textual extracts, poems, photographs, newspaper cuttings, headlines, magazine cuttings, pictures, objects, cartoons, music, sound effects, extracts from radio or TV programmes and film clips). The response to the stimuli will involve both discussion and participation in a variety of creative drama activities. From this initial exploration, candidates will experiment with different drama forms and structures in order to devise an end product for the investigation. This need not involve performance to an audience. The structure of the exploration will be at the discretion of the centre. It may culminate in a live presentation or a video programme. It may be a combination that includes movement, mime, dance drama, tape/slide or radio.

For further details on the content to be covered, please refer to the section 'Course Content: *Drama Skills*'.

GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

Most of the Unit should comprise practical work and discussion. Expository teaching should be limited. Group work should be the main methodology, using a variety of groupings such as pair work, small groups, large groups and whole class.

The main emphasis of this Unit will be on the dramatic exploration of a negotiated theme, issue or topic using and developing both language and movement skills. Candidates should experience a variety of drama forms such as play form, movement and mime, dance drama, play with music and a variety of dramatic structural devices such as flashback, soliloquy, tableau and narration. The exploration should involve the use of improvisation, role play and sociodrama. Characterisation skills should also be developed. The Unit should be structured, in terms of content/context and learning/teaching, to respond to the needs and interests of the candidates and the requirements of the exploration itself. It is recommended that candidates be given some ownership over the direction of the exploration. It is appreciated that candidates at the level of Intermediate 1 will still need a fair amount of teacher support but opportunities should be provided for candidates to take some responsibility for their own learning.

National Unit Specification: support notes (cont)

UNIT Drama Skills (Intermediate 1)

One possible sequence of learning and teaching would be:

- Introductory activities - discussion of the nature and the purpose of the Unit and group-forming activities, particularly if the candidates have not worked together before.

- Responding to stimuli - including photographs, pictures, maps, objects, newspaper headlines, poetry, script snippets, music, sound effects, clips from TV or radio programmes and real-life candidate experiences. Candidates themselves may wish to contribute some stimuli. The stimuli may relate to two or three themes which have been pre-selected by the teacher/lecturer or may present the candidate with a wide range of possible issues, topics or themes. The response to stimuli should provide opportunities for role play and improvisation to explore the dramatic potential, backed up by group discussion.

- Negotiation of issue, topic or theme - to ensure strong potential for dramatic exploration and development.

- Exploration of negotiated theme, issue or topic - as wide-ranging as possible to allow candidates to experiment with a variety of drama activities, forms and structures. To ensure that this happens, the teacher/lecturer may need to recap on or demonstrate certain drama forms or structural devices, but as far as possible candidates should be encouraged to use their own ideas. All candidates should be aware of the process of devising in a group and should develop the necessary skills. There may be opportunities for some group research. This part of the Unit may involve a wide range of different groupings. The teacher/lecturer may wish to focus on the development of role-play skills during this stage of the process.

- Selecting and shaping the final product of the exploration - the end product of the exploration is at the discretion of the teacher/lecturer and candidates. The final product or thematic programme may include a variety of drama forms and structures and need not have any linear progression. During this stage of the process the teacher/lecturer may wish to focus on the development of characterisation skills.

- Presentation of the results of exploration - the exploration does not need to culminate in a performance to an audience and there is no mandatory requirement to use technical effects.

- Review and evaluation - candidates should be given time to discuss the effectiveness of their exploration.

The above is only one example of a learning and teaching sequence. Teachers/ lecturers are at liberty to devise their own. Indeed some teachers/lecturers may wish to spend time on discrete exercises and activities to foster skills of devising, role play, improvisation and characterisation before embarking on the exploration of a negotiated issue, topic or theme.

Throughout the *Drama Skills* Unit, candidates should be encouraged to discuss their work and to review and evaluate their participation in creative drama activities. Teachers/lecturers may wish to use a variety of strategies to support this, including whole-group discussion, small-group discussion and a personal interview with individual candidates or the recording of an evaluation in written, scribed, word-processed or taped format. It is important that this activity is built into the Unit.

National Unit Specification: support notes (cont)

UNIT Drama Skills (Intermediate 1)

Throughout the Unit, candidates should collect together materials generated as a result of practical activities and one or more evaluation pieces.

Time should be allocated for giving extra support to candidates who are very challenged by one or more of the Performance Criteria. All candidates should have the opportunity to improve on any areas of weakness through strategies such as extra practice in individual skills and revising or redrafting of written/taped work.

GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

Each Unit is assessed on a pass/fail basis. Candidates will be required to provide evidence of the achievement of each of the four Outcomes.

Teachers/lecturers may select instruments of assessment which they consider will provide a valid, reliable and practicable assessment of the candidate's work.

The suggested assessment instrument for *Drama Skills* is a folio. The folio should contain a summative checklist to record achievement of practical skills and the log of ongoing evaluative work.

Outcomes 1, 2 and 3

1. Devise a piece of drama on a negotiated theme, issue or topic.
2. Explore ideas, emotions and attitudes through creative drama activities.
3. Portray character.

A summative observational checklist should be completed by the teacher/lecturer for each candidate to assess the practical achievement of Outcomes 1, 2 and 3. The checklist should assess the Outcomes and each of the Performance Criteria.

National Unit Specification: support notes (cont)

UNIT Drama Skills (Intermediate 1)

Outcome 4

Review and evaluate participation in creative drama activities.

This Outcome should be assessed over a period of time. The evidence should be generated as a continuous process. It is recommended for candidates to maintain a log in which they record brief descriptions of drama activities and tasks, regularly evaluate progress in terms of their own contribution to the development of the drama in terms of planning, roles adopted and portrayal of character. Teachers/lecturers may wish to use a variety of strategies to support this, including whole-group discussion, small-group discussion, personal interview with individual candidates or the recording of an evaluation in written, scribed, word-processed or taped format. Teachers/lecturers may wish to use a framework of restricted response questions to support candidates. It is important that this activity is built into the Unit. The evaluation materials should be placed in the candidate's individual folio. The completed log should be placed in the candidate's individual folio.

Completed internal Drama Skills folio

The completed internal folio for *Drama Skills* may form part of the evidence used by the teacher/ lecturer to make Course estimates or to constitute an appeal.

SPECIAL NEEDS

This Unit Specification is intended to ensure that there are no artificial barriers to learning or assessment. Special needs of individual candidates should be taken into account when planning learning experiences, selecting assessment instruments or considering alternative Outcomes for Units. For information on these, please refer to the SQA document *Guidance on Special Assessment Arrangements* (SQA, 2001).

National Unit Specification: general information

UNIT Theatre Production Skills (Intermediate 1)

NUMBER D194 10

COURSE Drama (Intermediate 1)

SUMMARY

This Unit develops competence in participating with others in the study and application of a range of theatre production skills. Candidates will develop the theatre production skills of creating technical effects and implementing technology, as well as those of co-operating, communicating and evaluating.

OUTCOMES

1 Participate with others in the exploration of theatre production skills.
2 Use theatre production skills.
3 Review and evaluate the exploration of theatre production skills.

RECOMMENDED ENTRY

While entry is at the discretion of the centre, candidates would normally be expected to have attained one of the following:

- Standard Grade Drama at Foundation level
- a grouping of Drama Units at Access
- other appropriate experience or special interest in drama.

Administrative Information

Superclass: LE

Publication date: June 2006

Source: Scottish Qualifications Authority

Version: 06

© Scottish Qualifications Authority 2002

This publication may be reproduced in whole or in part for educational purposes provided that no profit is derived from reproduction and that, if reproduced in part, the source is acknowledged.

Additional copies of this Unit specification can be purchased from the Scottish Qualifications Authority. The cost for each Unit specification is £2.50 (minimum order £5).

National Unit Specification: general information (cont)

UNIT Theatre Production Skills (Intermediate 1)

CREDIT VALUE

1 credit at Intermediate 1.

CORE SKILLS

Core skills for this qualification remain subject to confirmation and details will be available at a later date.

Additional information about core skills is published in the *Catalogue of Core Skills in National Qualifications* (SQA, 2001).

National Unit Specification: statement of standards

UNIT Theatre Production Skills (Intermediate 1)

Acceptable performance in this Unit will be the satisfactory achievement of the standards set out in this part of the Unit Specification. All sections of the statement of standards are mandatory and cannot be altered without reference to the Scottish Qualifications Authority.

OUTCOME 1

Participate with others in the exploration of theatre production skills.

Performance Criteria

(a) Responds positively in group activity, in terms of contributing to effective teamwork and group decision making.
(b) Knows the main areas of theatre production, in terms of function.

Evidence requirements

A summative observational checklist completed by the teacher/lecturer which demonstrates that the candidate has met all the above Performance Criteria. This should be accompanied by any supporting materials which have been generated as an integral part of the practical work. The context for the demonstration of Performance Criterion (a) should be textual extracts of about two pages in length, written in straightforward language and demanding only a basic level of interpretation and appreciation skills. Supporting materials should be retained in the folio.

OUTCOME 2

Use theatre production skills.

Performance Criteria

(a) Suggests appropriate ideas for interpreting theatrically short, straightforward textual extracts
(b) Plans clearly how to carry out a simple theatre production task in terms of identified resources and desired interpretation.
(c) Carries out effectively a simple theatre production task.
(d) Uses some theatre terminology relevant to each production area studied.

Evidence requirements

Theatre production areas: set, lighting, sound, costume, props, make-up, stage management, acting and directing. Evidence should be collected from two of the theatre production areas. This will take the form of a checklist supported by any written, word-processed, taped or graphic evidence or photographs or artefacts as appropriate. The materials generated should be retained in the folio. The context for the demonstration of Performance Criterion (a) should be textual extracts of about two pages in length, written in straightforward language and demanding only a basic level of interpretation and appreciation skills. Supporting materials should be retained in the folio.

National Unit Specification: statement of standards (cont)

UNIT Theatre Production Skills (Intermediate 1)

OUTCOME 3

Review and evaluate the exploration of theatre production skills.

Performance Criteria

(a) Reviews the experience of participation in one of the two chosen theatre production areas, in terms of personal interest and problems encountered.
(b) Evaluates theatre production skills in one of the two chosen areas, in terms of communicating the desired effect.

Evidence requirements

Taped or written evidence which demonstrates that the candidate has met both the Performance Criteria in one area of theatre production.

National Unit Specification: support notes

UNIT Theatre Production Skills (Intermediate 1)

This part of the Unit Specification is offered as guidance. The support notes are not mandatory.

While the time allocated to this Unit is at the discretion of the centre, the notional design length is 40 hours.

GUIDANCE ON CONTENT AND CONTEXT FOR THIS UNIT

The main focus of this Unit will be the exploration of a range of theatre production skills. Candidates will opt to study at least two areas from the following list:

- set
- lighting
- sound
- costume
- make-up
- props
- acting
- directing.
- stage management

For further information about the content to be covered, please refer to the section 'Course Content: *Theatre Production Skills*'.

GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

The main emphasis of this Unit should be placed on the development of theatre production skills through an introduction to the functions of the various areas of production and the undertaking of practical theatre production tasks.

Most of the Unit should comprise practical work and discussion. Exposition and demonstration will make an important contribution in the early stages of each theatre production skill and/or area covered, but should feature less as the candidates experiment with and experience the practical work involved in each of the theatre arts.

Work should be undertaken in a range of groupings including whole class, small group, pair work and individual work. Candidates should have the opportunity for sustained discussion with other candidates and with the teacher/lecturer and should be provided with adequate teacher/lecturer support as they begin to develop the ability to take some responsibility for their own learning.

Candidates would benefit from theatre visits to appreciate theatrical performance and to see backstage in a theatre. It will be important to allow class time for preparation and follow-up activities. The use of visiting theatre practitioners to give talks or conduct workshops is also desirable.

National Unit Specification: support notes (cont)

UNIT Theatre Production Skills (Intermediate 1)

Candidates do not need permanent access to a stage area but would benefit from having access to one at the beginning of the Unit in order to explore the working areas of a stage. Rostra will be a valuable resource to create different kinds of acting areas and forms of staging and to provide scope for the staging and setting of presentations of extracts. The areas of theatre production offered will be dependent on the resources and facilities available to the centre. It is essential that candidates have practical experience of any production role which they explore.

It will be important to establish the safety guidelines for work in this Unit to ensure that candidates can apply them at all times.

One possible sequence of learning and teaching would be:

- Introductory activities - including discussion of the nature and purpose of the Unit and group-forming activities, if the candidates have not worked together before this Unit.

- Exploration of the nature of a theatrical performance - a combination of exposition, demonstration and discussion would allow candidates to make use of prior experience of drama performance and a theatre visit if this is feasible.

- Introduction to the stage as a working area - if the centre does not have a stage, then a visit to a theatre or other performance venue will be important at this point in the process. The rest of the Unit does not require to be taught on a stage. The candidates should be introduced to a range of general theatre terms including stage areas such as upstage and downstage, types of staging such as proscenium, thrust, traverse and arena and general stage terms such as wings, cyclorama, tabs, legs, bars, borders and prompt side. Different forms of staging can be experienced by the use of rostra and appropriate positioning of some of the candidates as audience.

- Introduction to individual function of each area of theatre arts and the roles and responsibilities of each member of the production team - including informing candidates of the approach, research, preparation and practical work involved in each of the theatre production roles.

- Introduction to interpreting play extracts - the extracts chosen should be about 2 pages in length, written in straightforward language and demanding only a basic level of interpretation. Candidates should develop the ability to identify themes and issues, overall mood of the extract and nature of the characters.

- Workshop/demonstration of the application of theatre production skills - the teacher may wish to workshop one extract involving the whole class. This will allow for the demonstration of basic acting skills including identifying simple textual clues, improvising around the text, developing character and using basic performance skills. The teacher/lecturer should lead a discussion about the various areas of theatre arts in order to arrive at an interpretation of script in terms of set, lighting, sound, costume, make-up and props. The teacher/lecturer may wish to demonstrate the creation of some of the theatrical effects.

Application of theatre production skills to script extracts and individual options - candidates should be encouraged to take some responsibility for their own learning, but should be supported by individual tutorials which may be practical and by study packs related to the relevant areas of theatre production.

National Unit Specification: support notes (cont)

UNIT Theatre Production Skills (Intermediate 1)

- Informal presentation of extracts - it is likely that many candidates will opt for acting as one of their theatre production skills. Therefore, it should be possible for candidates to evaluate the application of theatrical effects and technology during a live presentation. If necessary, an extract can be staged, using candidates to create a series of tableaux to give a focus for moments of theatrical effects and to allow candidates to evaluate their work.

- Review and evaluation - the candidates should be given the opportunity to review and discuss their work at the end of each production area studied in order to complete the written or taped evaluation required for Unit assessment of Outcome 3.

The above is only one example of a learning and teaching sequence. Teachers/ lecturers are at liberty to devise their own. If teaching this Unit as part of a Course, please see the section 'Approaches to Learning and Teaching' in the Course details for advice about possible integration.

Candidates should maintain a folio of work throughout the Unit. Within the folio there should be a record of each production area studied. All individual work such as plans, lists, notes, drawings, character descriptions, cue sheets, photographs, audio or video tapes and annotated scripts should be retained in the folio.

Time should be allocated for giving extra support to candidates who are very challenged by one or more of the Performance Criteria. All candidates should have the opportunity to improve on any areas of weakness through strategies such as extra practice in individual skills and revising or redrafting of written/taped work.

GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

Each Unit is assessed on a pass/fail basis. Candidates will be required to provide evidence of the achievement of each of the three Outcomes.

Teachers/lecturers may select instruments of assessment which they consider will provide a valid, reliable and practicable assessment of the candidates' work.

In this Unit the candidates should be generating evidence for the assessment of Outcome 1 during their ongoing classwork. For Outcomes 2 and 3, teachers/lecturers may wish to devise restricted response questions.

The suggested instrument of assessment for Theatre Production Skills is a folio. The folio should contain materials which have been generated during the process of studying a range of theatre production skills and a summative observational checklist.

National Unit Specification: support notes (cont)

UNIT Theatre Production Skills (Intermediate 1)

Outcome 1

Participate with others in the exploration of theatre production skills.

This Outcome should be assessed continuously in the Unit. The suggested instrument of assessment is a summative observational checklist completed for each candidate by the teacher/lecturer to assess the practical achievement in the Unit and accompanying materials which have been generated in preparation for and as a result of the practical tasks. This may include notes and plans, lists of resources, diagrams and cue sheets, photographs and video or audio tapes as appropriate to each theatre production area studied. The completed summative checklist and accompanying assessment evidence should be placed in the individual folios.

Outcome 2

Use theatre production skills.

The suggested instrument of assessment is a set of practical tasks related to two chosen areas of theatre production. The teacher/lecturer should maintain a checklist to record the attainment of each Performance Criteria. In order to carry out the practical work, candidates will generate supporting evidence in the form of preparatory lists and notes plus any drawings, diagrams, photographs or artefacts appropriate to the chosen theatre production area.

Outcome 3

Review and evaluate the exploration of theatre production skills.

The suggested instrument of assessment is a structured assignment using restricted response questions to support the candidates in the evaluation of the dramatic effectiveness of each completed theatre production task. The response may be produced in written, word-processed or taped form and should be placed in the individual folio.

SPECIAL NEEDS

This Unit Specification is intended to ensure that there are no artificial barriers to learning or assessment. Special needs of individual candidates should be taken into account when planning learning experiences, selecting assessment instruments or considering alternative Outcomes for Units. For information on these, please refer to the SQA document *Guidance on Special Assessment Arrangements* (SQA, 2001).

National Unit Specification: general information

UNIT Drama: Production (Intermediate 1)

NUMBER D195 10

COURSE Drama (Intermediate 1)

SUMMARY

This Unit develops competence in co-operating with others to stage a small-scale production in terms of fulfilling an acting or technical role. Candidates will develop drama skills of planning, designing, implementing technology and acting, as well as those of co-operating, communicating and evaluating.

OUTCOMES

1 Co-operate with others to stage a small-scale production.
2 Undertake a theatre production role and its associated responsibilities.
3 Use theatre production skills to contribute to the final presentation.
4 Evaluate the presentation process and the final presentation.

RECOMMENDED ENTRY

While entry is at the discretion of the centre, candidates would normally be expected to have attained one of the following:

- Standard Grade Drama at Foundation level
- a grouping of Drama Units at Access
- other appropriate experience or special interest in drama.

Administrative Information

Superclass: LE

Publication date: June 2006

Source: Scottish Qualifications Authority

Version: 06

© Scottish Qualifications Authority 2005

This publication may be reproduced in whole or in part for educational purposes provided that no profit is derived from reproduction and that, if reproduced in part, the source is acknowledged.

Additional copies of this Unit specification can be purchased from the Scottish Qualifications Authority. The cost for each Unit specification is £2.50 (minimum order £5).

National Unit Specification: general information (cont)

UNIT Drama: Production (Intermediate 1)

CREDIT VALUE

1 credit at Intermediate 1.

CORE SKILLS

Core skills for this qualification remain subject to confirmation and details will be available at a later date.

Additional information about core skills is published in the *Catalogue of Core Skills in National Qualifications* (SQA, 2001).

National Unit Specification: statement of standards

UNIT Drama: Production (Intermediate 1)

Acceptable performance in this Unit will be the satisfactory achievement of the standards set out in this part of the Unit Specification. All sections of the statement of standards are mandatory and cannot be altered without reference to the Scottish Qualifications Authority.

OUTCOME 1

Co-operate with others to stage a small-scale production.

Performance Criteria

(a) Contributes effectively to production meetings, in terms of identifying responsibilities and discussing any existing problems, issues or concerns.
(b) Interacts effectively with other members of the production team to contribute to the smooth running of the production.

Evidence requirements

A summative observational checklist should be completed by the teacher/lecturer which demonstrates that the candidate has met both the Performance Criteria. In addition, a record should be kept of production meetings to include issues discussed and decisions taken.

OUTCOME 2

Undertake a theatre production role and its associated responsibilities.

Performance Criteria

(a) Interprets, in negotiation with the teacher/lecturer/director, the requirements of the devised script or detailed scenario relevant to the chosen area of theatre production, in terms of content, style and period.
(b) Identifies, in negotiation with the teacher/lecturer/director, the necessary planning and tasks associated with the chosen theatre production role.
(c) Carries out effectively the necessary planning and tasks agreed with the teacher/lecturer/director for the chosen theatre production role, in terms of rehearsals and preparation for performance.

Evidence requirements

The candidate should be assessed on **one** theatre production role from the following: actor, set deviser, sound technician, lighting technician, props manager, make-up artist or costume manager.

Actor

- character description in terms of background, personality, attitudes, interests, role in drama and relationships to other characters
- negotiated list of tasks and preparation necessary for the role and responsibilities of an actor
- annotated devised script or scenario with moves and directions given during blocking rehearsals.

National Unit Specification: statement of standards (cont)

UNIT Drama: Production (Intermediate 1)

Set Deviser

- notes and working drawings or designs for negotiated interpretation of set requirements for at least one scene, in terms of style, period, atmosphere and setting
- negotiated list of tasks and preparation necessary for the role and responsibilities of a set deviser
- simple ground plan of agreed set.

Sound technician

- notes and list of suggested effects for negotiated interpretation of sound requirements for the devised script or detailed scenario, in terms of content, style, period, atmosphere and setting
- negotiated list of tasks and preparation necessary for the role and responsibilities of a sound technician
- sound cue sheet(s) accurate in terms of music effects and incorporating the teacher/lecturer/directors advice about volume, duration and type.

Lighting technician

- notes and list of suggested effects for negotiated interpretation of lighting requirements for the devised script or detailed scenario, in terms of content, style, period, atmosphere and setting
- negotiated list of tasks and preparation necessary for the role and responsibilities of a lighting technician
- lighting cue sheet(s) accurate in terms of intensity of light, cues and duration and type of lighting change all in accordance with director's lighting plot.

Props manager

- notes and list of props for negotiated interpretation of prop requirements for the devised script or detailed scenario, in terms of quantity, period, size and style
- negotiated list of tasks and preparation necessary for the role and responsibilities of a props manager
- master props list including all personal, set and costume props.

Make-up artist

- notes and list and/or sketches for negotiated interpretation of the make-up requirements of the devised script or detailed scenario
- final agreed designs/charts for at least two character make-ups.

Costume manager

- notes and list and/or sketches for negotiated interpretation of the costume requirements of the devised script or detailed scenario, in terms of characters, period and style
- negotiated list of tasks and preparations necessary for the role and responsibilities of a wardrobe manager
- final agreed costume list for all characters.

National Unit Specification: statement of standards (cont)

UNIT Drama: Production (Intermediate 1)

OUTCOME 3

Use theatre production skills to contribute to the final presentation.

Performance Criteria

(a) Implements the appropriate basic theatre production skills in terms of the negotiated interpretation of the devised script or detailed scenario.
(b) Demonstrates effective basic theatre production skills to contribute to the final presentation.

Evidence requirements

The candidate should be assessed on the use of theatre production skills in **one** of the following roles: actor, set deviser, sound technician, lighting technician, props manager, make-up artist or costume manager.

Actor

Observational checklist completed by the teacher/lecturer which demonstrates that the candidate has met the Performance Criteria in terms of communicating the agreed interpretation of a character and sustaining the character throughout the performance. The checklist should be supported by any materials generated, such as the annotated devised script, which should be retained in the folio.

Set deviser

Observational checklist completed by the teacher/lecturer which demonstrates that the candidate has met the Performance Criteria in terms of realising the agreed ground plan with a simple effective set for the performance.

Sound technician

Observational checklist completed by the teacher/lecturer which demonstrates that the candidate has met the Performance Criteria in terms of organising and/or editing the music and effects and operating sound equipment on cue in accordance with the sound cue effects. The checklist should be supported by any materials generated, such as the sound cue sheet, which should be retained in the folio.

Lighting technician

Observational checklist completed by the teacher/lecturer which demonstrates that the candidate has met the Performance Criteria in terms of rigging or instructing the rigging of required lanterns, focussing required lanterns with correct colours of gels in accordance with directors lighting plot. Operating lighting equipment on cue and at levels specified in their lighting cue sheet(s). The checklist should be supported by any materials produced, such as the lighting cue sheet(s), which should be retained in the folio.

National Unit Specification: statement of standards (cont)

UNIT Drama: Production (Intermediate 1)

Props manager

Observational checklist which demonstrates that the candidate has met the Performance Criteria in terms of borrowing, making or collecting all required props, maintaining, labelling and storing the props effectively in preparation for the performance and organising the props table efficiently for the performance. The checklist should be supported by any materials produced, such as the master props list, which should be retained as part of the folio.

Make-up artist

Observational checklist which demonstrates that the candidate has met the Performance Criteria in terms of selecting the materials and tools appropriate to the type, colour and quality specified in the agreed make-up charts, using materials and tools safely and hygienically and applying a minimum of one make-up in accordance with the agreed make-up charts/designs. The checklist should be supported by any materials produced, such as charts, which should be retained in the folio.

Costume manager

Observational checklist which demonstrates that the candidate has met the Performance Criteria in terms of adapting costumes in accordance with the agreed costume list, maintaining, labelling and storing the costumes effectively, and dressing and/or checking each actor's costume(s) before he/she goes on stage. The checklist should be supported by any materials generated, such as photographs, which should be retained in the folio.

OUTCOME 4

Evaluate the presentation process and the final presentation.

Performance Criteria

(a) Evaluates realistically and accurately the strengths and weaknesses of own contribution in terms of overall participation and production role undertaken.
(b) Evaluates the strengths and weaknesses of the group's performance in terms of acting, staging and use of technical effects.

Evidence requirements

A summative observational checklist should be completed by the teacher/lecturer which demonstrates that the candidate has met both of the Performance Criteria.

National Unit Specification: support notes

UNIT Drama: Production (Intermediate 1)

This part of the Unit Specification is offered as guidance. The support notes are not mandatory.

While the time allocated to this Unit is at the discretion of the centre, the notional design length is 40 hours.

GUIDANCE ON CONTENT AND CONTEXT FOR THIS UNIT

In this Unit, candidates will co-operate and participate in the staging of a small-scale production. The presentation may be based on simple textual extracts linked by improvisation or may be devised entirely from a fairly complex improvisation. The resulting devised script or detailed scenario should be challenging to candidates but should involve the use of simple, everyday language and demand a fairly basic level of technical competence to implement effective set, sound, lighting, props, make-up and costume. The content of the devised script or scenario should not make unrealistic demands on candidates.

For further information about the content to be covered, please refer to the section 'Course Content: *Production*'.

GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

The main emphasis in this Unit should be placed on candidates' development and application of the practical skills associated with their chosen area of theatre production in order that they can prepare for, rehearse and perform a small-scale production of around 10-15 minutes. At the level of Intermediate 1, candidates may require a fairly high level of teacher/lecturer guidance, particularly on an individual basis, but there should be opportunities for candidates to take increasing responsibility for their own learning within a supported framework.

Most of the Unit should comprise practical work and discussion in terms of production meetings and individual liaison with director and appropriate members of the production team.

Work should be undertaken in a range of groups according to the needs of each production role. This should include whole class, for example, initial exploration of topic, theme or issue, improvisation and devising, rehearsals and production meetings, small group, pair situations and individual work related to the chosen production role. The individual work should involve some supported self-study.

Candidates' work will be enriched and informed by theatre visits. It will be important to allow class time for preparation and follow-up activities to explore the performance and design aspects of any production seen. The use of visiting practitioners to give talks or to conduct workshops will extend the range of learning and teaching approaches.

National Unit Specification: support notes (cont)

UNIT Drama: Production (Intermediate 1)

The areas of theatre production offered by any centre will be dependent on the resources and facilities available. Rostra will provide a valuable resource in allowing candidates to explore a range of staging forms for their production. Acting is clearly going to be an option in all centres. If absenteeism of candidates is likely to be a problem, then double casting could be used as a contingency measure, although this approach is not recommended unless it is deemed necessary by the teacher/lecturer to ensure the viability of the production.

It will be important to establish the safety guidelines for work in this Unit to ensure that candidates can apply them at all times.

One possible sequence of learning and teaching would be:

- Introductory activities - including a discussion on the nature and purpose of the Unit and group-forming activities if the candidates have not worked together before as a group. Candidates should be made aware of the opportunities for choice and specialisation in theatre production roles.

- Selection of individual areas of theatre production specialisation - it may be advisable for the teacher/lecturer to establish what areas of specialisation the candidates will opt for at this point of the process. The number of candidates wishing to take on the role of actor will be crucial to the devising process. Apart from the role of actor(s), it is not necessary for every production role to be chosen as an area of specialisation and assessment. If necessary, an area of production can be undertaken collaboratively with advice from the teacher/lecturer. Candidates may assist in a production area that is not being formally assessed.

- Discussion and selection of performance topic and/or material and/or script extracts - as far as possible, candidates should be actively involved in the devising and/or selection of the vehicle for performance, but the teacher/lecturer should ensure that the chosen topic/material/script extracts will provide challenging but realistic learning targets for each assessed production role to be undertaken by candidates. If the production is to be an entirely devised one, then time at the beginning of this will need to be allocated to improvisation sessions. The teacher/lecturer may wish to ensure that a devised script is produced which can be derived from improvisation and/or short, linked textual extracts. The final devised script may be produced by the teacher/lecturer but as far as possible, the devising should be a collaborative activity.

- Interpretation of devised script - candidates should explore as a group, with teacher/lecturer input, an overall interpretation of the devised script. An extension of this will be to discuss how the devised script could be interpreted as relevant to each chosen area of specialisation. It should be remembered that at Intermediate 1 level candidates are not assessed on design skills.

- Negotiation with director - it is likely that the director of the production will be the teacher/lecturer. The candidates should liaise with the director to reach an agreed interpretation of requirements relevant to the chosen area of specialisation. At the level of Intermediate 1, candidates should be encouraged to make suggestions about effects or characterisation, but the teacher/lecturer should ensure that each candidate is given sufficient guidance and support to allow him/her to adopt an appropriate interpretation. As far as possible, candidates should be encouraged to try out more than one idea so that there is still an individual decision-making process to be undertaken.

National Unit Specification: support notes (cont)

UNIT Drama: Production (Intermediate 1)

- Planning and preparation - candidates should prepare a list of the tasks and responsibilities which are relevant to their area of specialisation. If candidates have not previously studied the Unit *Theatre Production Skills*, then they may need support to undertake this exercise. Once the list is completed and agreed with the director, the candidates should undertake the necessary tasks. At this point in the process, candidates may benefit from being given a list of the evidence requirements for Outcome 2 for their individual areas of specialisation.

- Rehearsal period - the teacher/lecturer should ensure that there are regular production meetings at which all candidates should be given an opportunity to contribute, as this is a common assessment area. It is at the discretion of the teacher/lecturer to impose the nature of the rehearsal process. It may be that a rehearsal schedule is devised before rehearsals start or the teacher/lecturer may prefer to operate a more flexible system. Whichever method is used, it will be vital to give all candidates targets for the technical and dress rehearsals and the final presentation. Therefore, these dates should be decided early on.

- Final presentation - candidates should be aware of the evidence requirements for Outcome 3 which are relevant to their chosen area of specialisation. The pre-show checks and preparations will be vital to the final presentation in terms of both assessment and the smooth running of the production. There should be ample time allowed for this. There should be an audience for the performance which may comprise only the teacher/lecturer as assessor but it is recommended that a suitable audience be invited to provide more satisfaction for the production candidates.

- Review and evaluate through small group discussion in order that candidates can informally analyse their performance. This discussion may be directly after the performance or may be delayed to the next drama session and will enable the teacher/lecturer to complete the summative observational checklist.

The above is only one example of a learning and teaching sequence. Teachers/ lecturers are at liberty to devise their own.

Candidates should maintain a folio of work throughout the Unit. Within the folio there should be a record of production meetings. All individual work such as plans, lists, notes, drawings, character cards, cue sheets, photographs, audio or video tapes and annotated devised scripts should be retained in the folio.

All candidates should have the opportunity to improve on any areas of weakness through strategies such as extra practice in individual skills and revising or redrafting of written or tabled work.

If teaching the *Drama: Production* Unit as a component Unit of the Intermediate 1 award, please refer to the section ‘Course details - Approaches to Learning and Teaching’ for advice on strategies for integration.

National Unit Specification: support notes (cont)

UNIT Drama: Production (Intermediate 1)

GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

Each Unit is assessed on a pass/fail basis. Candidates will be required to provide evidence of the achievement of each of the four Outcomes.

Teachers/lecturers may select the instruments of assessment which they consider will provide a valid, reliable and practicable assessment of the candidates' work.

In this Unit, candidates will be working towards a production which will provide the focus for the assessment. Candidates should be assessed continuously on their ability to co-operate with others. Credit will be given for the process which each candidate uses to fulfil a chosen theatre production role. Candidates will be assessed on their ability to contribute to the final presentation and to evaluate both the process of presentation and its product.

The suggested instrument of assessment for *Drama: Production* is a folio. The folio should contain materials and artefacts which have been generated during the process of production and a summative observational checklist to record practical achievement in the Unit.

Outcome 1

Co-operate with others to stage a small-scale production.

This outcome should be assessed continuously in the Unit. Teachers/lecturers will be required to apply the Performance Criteria on a number of occasions. The suggested assessment instrument is direct observation. A summative observational checklist should be completed for each candidate by the teacher/lecturer. The completed summative checklist should be placed in the individual folio. Also required is a record of production meetings. It may be sufficient to have around three meetings. This may be best achieved through a log which is pre-formatted by the teacher/ lecturer and allows the candidate to record briefly the main issues/problems discussed and the main decisions taken.

Outcome 2

Undertake a theatre production role and its associated responsibilities.

This Outcome should be assessed through a practical assignment which consists of a series of tasks designed to undertake the chosen theatre production role. In order to fulfil the role, candidates will be required to generate the materials which are listed under the specified evidence requirements for each theatre production role. These materials should be retained in the folio. Teachers/lecturers may find it helpful to compile an evidence checklist for each theatre production role to aid both themselves and the candidates.

National Unit Specification: support notes (cont)

UNIT Drama: Production (Intermediate 1)

Outcome 3

Use theatre production skills to contribute to the final presentation.

This Outcome should be assessed on the day of the final presentation to an audience. The instrument of assessment is direct observation of the candidates during the pre-show checks/preparation and the performance itself. The teacher/lecturer should complete a summative observational checklist for each candidate. The checklist should detail and assess the two Performance Criteria. Candidates should also generate the materials specified under the evidence requirements for each production area. The generation of materials should be a natural preparation for production. Teachers/lecturers may also find it helpful to compile an evidence checklist for each theatre production area as an aid both to themselves and to candidates.

The completed summative checklists and other evidence materials should be retained in the folio.

Outcome 4

Evaluate the presentation process and the final presentation.

This Outcome should be assessed by observing small group discussion of the production and completing the summative observational checklist.

Completed internal production folio

The completed internal folio for *Drama: Production* may form part of the evidence used by the teacher/lecturer to make Course estimates or to constitute an appeal.

SPECIAL NEEDS

This Unit Specification is intended to ensure that there are no artificial barriers to learning or assessment. Special needs of individual candidates should be taken into account when planning learning experiences, selecting assessment instruments or considering alternative Outcomes for Units. For information on these, please refer to the SQA document *Guidance on Special Assessment Arrangements* (SQA, 2001).